

DRAPERY PROMINENT IN AUTUMN FASHIONS

Echoes of the Pannier Seen in
the Lines of the New
Costumes.

SMART EVENING FROCKS

Plaiting in the Skirts—Black
and White Effects in
Trimming.

The dressmaking clans are gathering and by the time this appears openings will be in full swing. Already some of the less secretive importers are giving to the select glimpses of much that will figure in these openings, and as for the general buyers, the town has swarmed with them for weeks past.

The lover of fashions, or rather of the things that go to make up fashions, who misses the first skirmishes on the season's



WHITE CORDED SILK.

spring line loses a good deal of enjoyment. After the dulness of midsummer, when the smartest frocks, no matter how bewitching, are like a tale that has been told, when real novelties are as rare as the dodo in the shops, and when only the occasional advance showings in the wholesale establishments and the rumors of modes to come are of interest to the students of fashion changes, there is something stimulating about the stir that runs through the part of the world concerned with woman's dress when August slips into September.

Through late August there has been a murmur in the air like the tuning up of instruments before an orchestra finds speech; but with September's vague sounds grow into music, vague rumors crystallize into definite modes. Some of the modes may not suggest melody. One must not strain a metaphor too far. And some not altogether melodious are of the ragtime variety; but on the whole the season promises well and there will undoubtedly be a large percentage of wearable frocks shown at the openings along with the spectacular models that are a concession to the taste for conspicuous effects prevalent among certain all too large classes of women.

The most signal triumphs and the most hopeless failures in the new models, by one is to trust to the early showing, will be associated with drapery. It is always a test, this drapery, a touchstone, by which the artist may unfailingly be differentiated from the bungler; and whenever, as now, drapery becomes increasingly important, a distinguishing feature of the new in fashion there is trouble ahead for those who make frocks and for those who wear them.

Draperies are less bizarre, less trying to the figure than they were in the spring when bouffant panniers were launched, but they are equally difficult of achievement. The pannier of the spring was so extreme that one hardly expected it to be becoming, but the drapery of the autumn essays to be graceful, becoming as well as chic. It swatches the figure in flowing yet clinging folds. It leaves a comparatively straight silhouette, but breaks into odd fullnesses within that outline.

Some of the new models are little draped at all. There are one piece frocks that at first sight seem distinctly familiar, but when one examines them one usually finds subtle differences between them and the straight scant one piece frocks of last season. The outline may have changed little, but plaits have crept into the skirts, or little rippling folds appear somewhere in the skirt length, or perhaps it is merely a slightly greater breadth in the limp straight falling skirt that works the difference between the new suit and the old one.

Some canny women who last spring read the handwriting on the wall correctly will come back to town wearing spring suits or frocks quite in the autumn pictures. Not the radical panniers. They have passed, as they were bound to pass, without having reached the majority, but having accomplished their purpose and blazed the way for less aggressive drapery and fulness. Pannier models, however, are still shown by certain makers, but rather as period frocks than in an effort to make them dominate present day fashions.

On the other hand, every where one sees echoes of the pannier, attenuated echoes, draperies that one can hardly call panniers, yet they hold a hint of pannier origin or inspiration.

These draperies fall long and limp, are drawn away but slightly from the front or are caught up but a trifle here or there.

Still there is the tendency to a foot line, narrower than the line above it, though in reality the new skirt may have added foot width, straight falling, daintily pressed plaits or limp folds. No flare, except in extreme, period models, but a comfortable width for motion and opportunity for the use of more material, and, above



THREE PINK SATIN EVENING GOWNS, ONE WITH A BEADED CHIFFON TUNIC.

this clinging foot fulness, deftly draped folds.

Or perhaps the whole skirt is plaited or has a plaited section, or is trimmed in scant fulness, or has a flounced, plaited or clinging plain front, with some sort of flowing train or plaits falling from the shoulder to provide the drapery.

In evening frocks there are many charming variations upon this idea of the flowing drapery from shoulders or high girdle top and delightful effects are secured by using chiffon, gauze or fine lace in what may be called modified Watteau fashion, soft wide plaits or breadths falling free from the shoulders or from the shoulder blades and either merging into train drapery or partly veiling a draped or flounced skirt.

Some of the handsomest of the new evening gowns, too, have draped sides and backs, with petticoat effects in front. In such models the bodice, which in front is likely to show a continuation of the petticoat material, and the draped overskirt are often of the superb brocades or chameuses or moire or rich one tone silks, while the petticoat is of sheerer stuff. One beautiful French frock, for example, has its decollete bodice and softly draped overskirt and train of rich white and silver brocade, astonishingly supple in spite of its intervening silver.

The drapery falls away in front to show a petticoat of white silk grosgrain, accordion plaited and falling over a very clinging foundation of white satin so



GRAY SATIN AND CHIFFON.



PINK SATIN AND LACE.

narrow that it has to be rounded up in front to a kilt height, the overhanging tulle veiling this opening and permitting only a vague glimpse of the wearer's legs and a hand of silver galon runs down the middle front of this satin foundation and gleams faintly through the plaited tulle.

Accordion plaits, sun plaits, straight plaits of all depths, box plaits—verily, plaiting is once more having its innings. That certain phases of it will be overdone is a foregone conclusion. The accordeon, plaited skirt and accordeon plaited blouse are too effective and too easily secured not to be adopted enthusiastically by the crowd, and the woman who wants individuality in her frocks will do well not to welcome this old favorite too ardently. Yet, used in connection with other details safe to give the frock originality, accordeon plaiting is charming, and for that matter it is often charming even when not very original.

For a youthful dance frock what is more simple and likable than an accordeon plaited skirt of chiffon over which falls some straight, chic, girdled type of tunic? And such a frock can be easily made.

An extraordinarily attractive little frock of this type which is to figure in the trousseau of a very youthful October bride, has a skirt of white chiffon entirely accordeon plaited, hanging absolutely straight and limp over a narrow underskirt of white satin which is slit a little way up each side at the foot, the

openings not showing under the plaited chiffon, but giving freedom of movement. Over this skirt, which is untrimmed and just clears the floor, hangs a tunic of apple green chiffon which ends in a straight line, a little above the knees. It is girdled by a narrow band of crystal embroidery on the green chiffon and is embroidered with delicate crystal bugles in fine arabesque design around the bottom of the tunic and sleeves, around the demi-decollete neck and down the tunic front on each side of a line of bullet buttons made from little crystal beads.

The tunic, so says the dressmaker, was bought semi-made and altered to fit, and consequently the making of the successful little frock was attended by little labor or difficulty.

There are innumerable attractive things among the embroidered tunics, overbodies, etc., that are shown with the new things and as the best of these are always speedily snapped up by the dressmakers it is well to look them over very early in the day. Some of course are hopelessly commonplace, but there are others so dainty and individual, so full of alluring possibilities that any knowing woman might be tempted by them and would realize that the price even of one that seems expensive may perhaps be offset



BEADED WHITE SILK.

other equally handsome even though it happen to pay a high price for the embroidered part.

Fine embroideries in pearl or in crystal or in the two together on tulle or chiffon are most in evidence in these embroidered tunics, etc., as in other trimmings for evening wear, but a good deal is done with silver and with fine jet and crystal in combination. Bead embroidery in lovely soft tones is revived and much is done with white and black beaded tulle. The white tulle is thickly sewn with tiny crystal beads and the black tulle with tiny jet beads.

There are many excellent black and white effects, too, in such beading, fine crystal beads being set on black tulle or jet beads on white tulle and this closely beaded tulle is made up also in wide stripes of black and white, a material which calls for careful handling, but gives good results in the hands of an artist. For that matter all of the allover bead tulle calls for skilful manipulation, but it has been used by some of the authoritative French designers for evening coats and in evening frocks.

Other beautiful materials in sheer black and white, beaded, are numerous. Black tulle inset with a design of white tulle outlined with fine crystal bugles and embroidered in crystal, is one of the much admired novelties. The black tulle is plain, all of the cobwebby embroidery being limited to the all over design in white tulle, which is doubtless woven with the black, but suggests an inset. This type of material is used as drapery over white satin in one of Drécol's new models and is shown by several of the importing houses.

Fine laces, especially in the yellowed, ochre and ochre tones are used in great quantities and tulle, dotted or embroidered, is tremendously popular. There are beautiful and effective heavy laces, too, all of the old favorites and some more recent arrivals, such as the gams, having their uses.

With the velvets, plushes, corded silks, etc., one would expect the heavy laces to figure even more prominently than they do, but the fancy for flounces, frills and



EMBROIDERED WHITE CHIFFON.

platings insures the continued vogue of the net laces.

Appropos of plush, concerted efforts to establish it in both millinery and dressmaking fields are likely to meet with more success in the former than in the latter. For the blocked or soft hat silk plush has its merits, but while no one can deny its beauty of coloring and texture this season, it is a material prone to clumsiness, even in its most supple form and when handled by an artist. Some beautiful evening coats are built up chiefly or wholly of this material and an occasional street coat or costume coat of plush is successful, but few of the frocks in which plush is liberally combined with other materials are wholly likable, though many of the great dressmakers of Paris have made such experiments.

Chameuse, broché chameuse and charmeuse faille and the heavier charmeur are the silks most often repeated in the models shown so far, though all of the crepes are popular and much is done with the poplin and corded weaves.

Broché and one tone brocaded silks in combination with plain silk of the same color are much seen and combinations of material are more used than they have been in many seasons. Plush velvet and silk are combined with broad cloth and other heavy woolen stuffs; with voile, with chiffon, with tulle. Plain silk is combined with brocade or broché or plaid.

Figured woolen material is made up with plain. One may wear a plaid coat and plain skirt or a plain coat and plaid skirt. A dark coat is en vogue with a light skirt but the opposite is also good style.

An uncommonly good looking costume for dressy wear has a directoire coat of old blue velvet over a skirt of corded white silk, and from the same Paris house comes a stunning model in vieux rouge velvet and ivory broadcloth.

Frocks as a general thing are longer. The trotting frock clears the ground well but is not exaggeratedly short and all other frocks touch though their narrowness often makes them roll up when the wearer walks, so that they do not really look long. There are a good many trained frocks too; the trains usually separate from the narrow underskirts and most frequently square, though rounded, pointed and fish tail trains all appear and are likely to trail off at almost any angle instead of falling demurely in the back.

Unevenness of skirt bottom line is one of the features of the new modes and has been the subject of considerable experiment during the summer. Many of the cleverest drapery schemes demand such unevenness, and a skirt revealing the foot and ankle at some point where the drapery is lifted or where the skirt is opened up a little way no longer seems

unusual. This shortening is less trying for the wearer than the trailing dip which may occur in unusual places and which makes graceful walking difficult.

Appropos of trains, these may be of velvet, satin or other rich material, but again they are quite as likely to be mere trailing wisps of chiffon or lace or gauze, perishable but graceful.

WHAT WOMEN ARE DOING

Mrs. Mary Ashton, said to be the oldest living army nurse in this country, has just celebrated her eighty-sixth birthday. Dr. Annette Buckle, another army nurse, gave her services to the country during the war, died recently at her home in Pasadena, Cal. She was born in Warsaw, N. Y., in 1826 and was graduated from the Woman's Medical College of Pennsylvania. She volunteered for hospital service at the outbreak of the civil war and accompanied the troops through several battles. She was known as "the Little Major of the 11th Army."

Mrs. Elmer Nutting of Cambridge, Mass., is said to have the largest collection of postcards in the world. It numbers more than 30,000 specimens. The United States have presented Mrs. Nutting with a set of souvenir postcards collected when the fleet made its cruise around the world. Mrs. Nutting has herself been around the world more than once and many of her cards show the spots she has visited. Her friends remember her birthday by sending postcards and on one occasion received two different nationalities were represented, most of the cards being written in the language of the sender. These cards are kept in eighty albums and a number of postcard boxes.

Mrs. A. M. Ellis has just been chosen Mayor of Johannesburg, South Africa. She is said to have an unusual record as a successful business woman. In England two women have been elected members of the two councils at Reykjavik. One is the wife of a minister and the other unmarried. In Hungary a bill has been reported in Parliament for the enfranchisement of about 80,000 women, including property owners, doctors and women owning a business.

Teresa Labriola is the first woman lawyer allowed to plead before an Italian court. She made her debut recently before a military court defending a private who was accused of having slapped the face of his sergeant. She is professor of philosophy in the University of Rome and a leading feminist.

There is said to be at least one woman running for office in every county in Kansas. The officer of county superintendent of schools seems to be the one most sought by women; but several women are running for Register of Deeds, county clerk and clerk of the District Court and at least one is making a vigorous campaign for Probate Judge.

In West Hammond, a suburb of Chicago, Miss Virginia Brooks is seeking to be chief of police. Since the city council voted to close disreputable houses, Miss Brooks has been acting as chief of police, John Kulezha, having resigned that position, and many women have been doing volunteer police duty. These women declare that they have accomplished more in a week than the regular police force did in six months, because of this they want one of their number appointed to the office of chief of police. Miss Brooks is the one selected as a candidate.

Mrs. Lillian A. King has been appointed a member of the police force of Fort Worth, Tex., by Mayor Bullard. She is to take charge of wayward girls and look out for women prisoners. Mrs. King has already done effective work in connection with the State Temperance Union.

Miss Beatrix Jones is a pioneer among women landscape gardeners in this country. Her most widely known work was the restoration of the George Washington gardens at Mount Vernon.

Miss Adeline M. Walker of New York is said to be the only woman gem expert in this country. Mrs. Ellen Ross of Broomfield, Pa., is said to be the only woman in this country operating a dredging and pumping business. Though in her seventieth year Mrs. Ross directs her force of fifteen men to the spots in the Susquehanna River where coal and sand are to be dredged for.

Miss Irma Matthews, superintendent of the Women's Institute of Oklahoma, is also a member of the State Board of Agriculture and an organizer, lecturer and adviser of the farm women of her State, counting personal touch with upward of 50,000 women each year. She is the head of the Women's Auxiliary of the Allied Farmers Institute.

One of her duties is to deliver a course of lectures from the special agricultural training of the State Board of Agriculture. Each car on these trains is equipped for instruction in some special branch of farm work, that for women showing scientific dairying and lighter branches of farm work. Miss Matthews gives practical instruction in her branches of work. She has under her supervision a circulating library of books on domestic science and agriculture which embraces fifty-seven counties. Miss Matthews is besides all this the head of an organization which conducts agricultural clubs for boys and girls in her State.

Miss Ida Morgan of Maryland is the second woman in this country to own and operate a frog farm. The farm is on an isolated shore of Maryland. The first woman in the business is in California and inherited her farm and stock from her father.

Miss Morgan was forced to give up her work as an engraver because of ill health and to go to the country to live an outdoor life. Her frog reserve consists of a series of marshy ponds, each surrounded by a wire netting which prevents the frogs from escaping and their natural enemies, turtles and snakes, from reaching them.

Mrs. A. M. Blair, the "musical philanthropist" of Washington, is now gathering forces for a woman's orchestra in the national capital. She is already the head of the women's choral clubs in Washington. These are the Young Women's Christian Association Choral Club, the Robinson Club and the Monday Morning Club.

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